

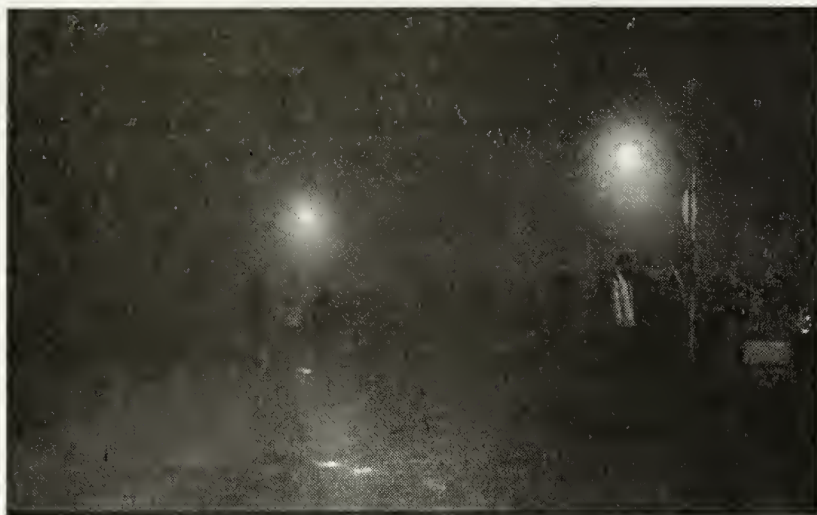
January

February

March 2006



SERIES - ONGOING



STOREFRONT FILMS

"The place is shaped like a slice of pizza, and it's not much bigger, but there's nothing small about the visions on view at Storefront for Art and Architecture. Art exhibitions at Storefront, which operates on a shoestring, have been putting museums to shame for years." – THE NEW YORKER

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This program is made possible in part by the generous support of American Apparel.

Storefront for Art and Architecture / 97 Kenmare Street / New York, NY 10012 / T: 212.431.5795 / F: 212.431.5755

Anselm Franke, curator and critic, lives in Berlin and London. He is a curator at KW Institute for Contemporary Art in Berlin and the Hebbel Am Ufer Center for Performing Arts Berlin (HAU). He has curated numerous exhibitions, such as "Territories: Islands Camps and Other States of Utopia" (2003 KW Berlin, Witte de With Rotterdam, Malmö Konsthall, Index Stockholm, Bezael Tel Aviv), "The Imaginary Number" (2005) and "B-Zone – Becoming Europe and Beyond" (2005). Anselm Franke is currently a PhD candidate in Visual Cultures / Research Architecture at Goldsmiths College, University of London.

PASSAGES

This program challenges the cinematic trope of the passage – a traditional narrative structure that moves the subject from one place to another. These cinematographic experiments present the passage as both real and imaginary, as a journey into the margins of the mind and along and into materialized corridors and territories in space. In their work, Ulrike Ottinger and Angela Melitopoulos investigate South East Europe as a territory of becoming and as a lived and memorial experience, while Matthew Buckingham will present excerpts of his most recent work dealing with the writing of history in Europe and the United States.

PASSAGES is organized by guest curator Anselm Franke.

MATTHEW BUCKINGHAM

A presentation and discussion of his latest works and projects.

American artist Matthew Buckingham is a storyteller whose work (mainly in the form of cinematic installations) deals largely with history, with what constitutes and divides the possible and the impossible, the written and unwritten, the present and the absent, the conscious and forgotten. He asks for the narrative structures that allow things to come into being, and investigates the many ways in which the "architecture" of the imaginary informs the connection between history and subjectivity. Buckingham will present and speak about his works on America as well as his latest projects in Europe.

–Tuesday, January 31 at 7:30.

NEW YORK PREMIERE!

Ulrike Ottinger

SOUTH EAST PASSAGE: A JOURNEY TO NEW BLANK SPOTS ON THE MAP OF EUROPE (PART 1 ONLY)

2002, 363 minutes TRT, color/b&w, DV-CAM/Digibeta
Part 1 (128 minutes): Wrocław – Varna

Times of change are also times of challenge. This couldn't be more true of Central and Eastern Europe as countries such as Poland and Hungary stand poised to become part of the European Union. SOUTH EAST PASSAGE is in three chapters – a travelogue of the artist's journey from southeast Poland to the Bulgarian shores of the Black Sea and a portrait of two coastal cities, Odessa and Istanbul. All three chapters are narrated with a voice-over scripted from a wide array of historical and contemporary literature. Based in Berlin, Ottinger gained notoriety in the mid 1970s as a fiercely independent and original experimental filmmaker. Her later features include FREAK ORLANDO, MADAME X and JOAN OF ARC OF MONGOLIA. In recent years, she has turned to more documentary-based practices as seen in TAIGA, a film about the nomads populating the rolling hills and valleys of the Mongolian steppes.

NOTE: ONLY PART ONE WILL BE SCREENED AT THIS TIME.

–Tuesday, February 28 at 7:30.


NEW YORK PREMIERE!

Angela Melitopoulos
CORRIDOR X

CORRIDOR X, by the German artist of Greek descent Angela Melitopoulos, is a road movie presented as a double-screen installation. In it, Melitopoulos follows the historical migratory route of millions in reverse: from Central Europe/Germany via the Balkans to Greece and Turkey. Today, this road is developed as Corridor X by the European Union as one of its large-scale infrastructure projects. The movie follows the road while unveiling its historical layers, that of displacement and war, like that of the Baghdad Railway a century ago and the "Highway of Brotherhood and Unity" of Yugoslavia. The imaginary is shaped by how one leaves places and how one arrives.

The construction of CORRIDOR X is narrated as a juxtaposition of (dis)continuities. It develops along this road as a bipolar space of thought re-iterating a diasporic movement from before the wars in Yugoslavia that shaped the spatial imagination of minorities living in Western Europe.

–Tuesday, March 28 at 7:30.

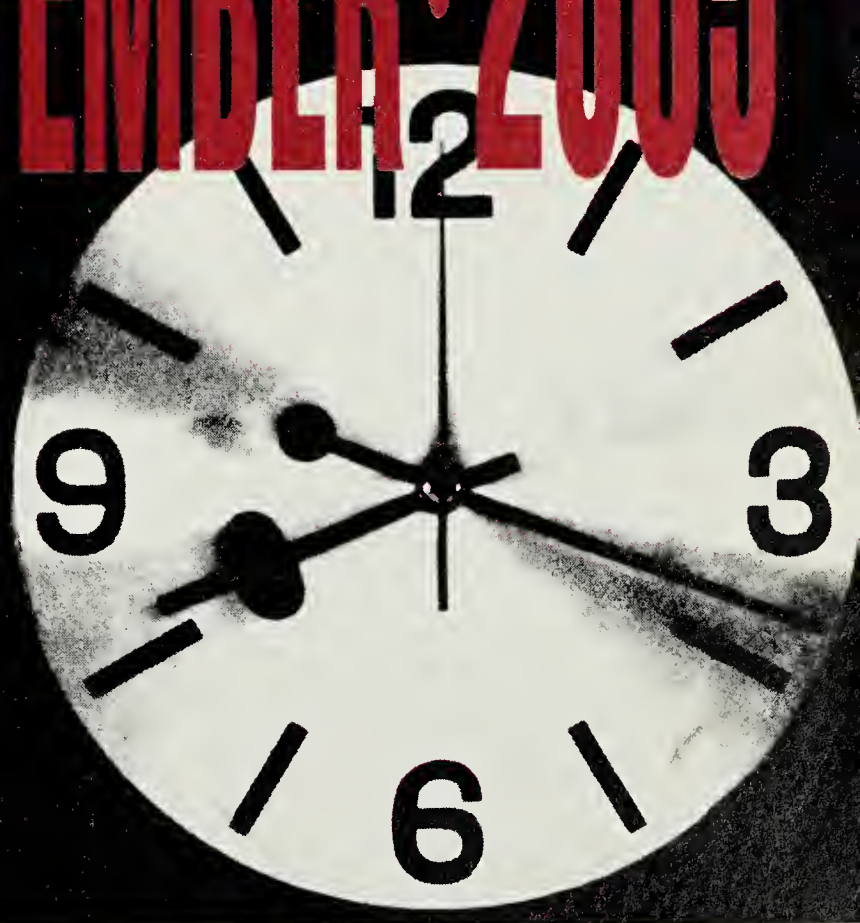


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ANTHOLOGY FILM ARCHIVES



JULY • AUGUST • SEPTEMBER • 2005



32 SECOND AVENUE • NEW YORK, NY 10003

GOETHE-INSTITUT NEW YORK PRESENTS

As a new monthly series, Anthology is presenting one film a month from the film catalogue of the Goethe-Institut New York. Expect to see hard-to-find classics, lost gems, and under-seen popular cinema. All prints are 16mm. Special thanks to Natascha Bodemann, Juliane Wanckel and Lee Grice.

Maximilian Schell

MARLENE

1983, 94 minutes, color/b&w, 16mm.

Marlene Dietrich, at seventy-eight (or eighty-three), would not allow herself to be filmed anymore. Not even from a distance does she show up in this documentary film: only her voice remains. But before her Berlin accent reveals too much, she switches over to the safe haven of the English language, which allows her to be an untouchable diva. Her voice remains distant throughout the entire film: what we hear are the coaxing questions of the interviewer – attempting to establish a closeness that isn't there – and the diva's recalcitrant defensive answers. Marlene's international career started in 1930 with *THE BLUE ANGEL*. Newsreel snippets, public snapshots, and film excerpts illustrate the interview, mostly from the great films that were made in the US: *MOROCCO* (1930), *SHANGHAI EXPRESS* (1932), *WITNESS FOR THE PROSECUTION* (1958).

–Thursday, July 14 at 7:30.

Joe May

ASPHALT (Pictured above.)

1928-29, 90 minutes, b&w, silent. With English intertitles, 16mm.

An expensively-dressed woman steals a precious stone from a jeweler. She manages to seduce the policeman who arrests her, even stealing his identity card. Simultaneously, a man whose photo stands next to the Berlin woman's bed robs a bank in Paris. After the woman sends the identity card back to the policeman, he flies into a rage, claiming that he can't be bribed, and again they fall into each other's arms. When the Paris bank robber returns to Berlin, a fight between the men ensues...

Director Joe May was one of Berlin's most successful directors. Film historian Lotte Eisner considered *ASPHALT* to be one of the last and best examples of the expressionist film.

–Thursday, August 18 at 7:30.

Jutta Brückner

YEARS OF HUNGER / HUNGERJAHRE –IN EINEM REICHEN LAND

1979-80, 114 minutes, color, 16mm. In German with English subtitles.

HUNGERJAHRE is a film about being young in the 1950s. Thirteen-year-old Ursula is the only child of lower-middle-class parents who want to give their daughter a better life through social advancement. The world of the adults is that of the German postwar boom (*Wirtschaftswunder*): plentiful food, housing, clothes, and the restoration of traditional values. Ursula is confronted with the political lies of her materialist father and the sexual antagonism of her mother. Whatever Ursula does, her mother's anxiety follows her everywhere, stifling her daughter's hunger for life every step of the way. Ursula begins a dangerous separation between her inner and outer lives.

–Thursday, September 15 at 7:30.



STOREFRONT FILMS

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Spike Lee

DO THE RIGHT THING

1989, 120 minutes, color.

Screened in conjunction with the Brooklyn Institute of Contemporary Art's (BICA) exhibition, *Living for the City*, Spike Lee's *DO THE RIGHT THING* fuses racial politics and aesthetics to tell the story of one New York community. With its 1980s focus on the Brooklyn neighborhood of Bedford Stuyvesant, Lee's film offers a slice of life in a particular environment where space is at a minimum and tensions at an all time high. Suspenseful, invigorating and moving, *DO THE RIGHT THING* is quintessentially New York and undeniably Brooklyn.

BICA's exhibition, *Living for the City*, is a multi-media exhibition featuring recent work by artists from around the world who have had little exposure in New York. The art captures a particular vision, experience or memory of the artists' cities of residence or origin and is hosted by Jack Shainman Gallery from June 30 – August 5th (513 West 20th Street). BICA is an international contemporary arts center founded by Isolde Brielmaier and Trevor Schoonmaker, scheduled to open in Brooklyn's BAM cultural district in the fall of 2007. In the interim, BICA will stage a series of exhibitions and programs at available venues in Brooklyn and Manhattan. For more information, visit: www.bicany.org

–Tuesday, July 26 at 7:30.

Phillip Rodriguez

LOS ANGELES NOW

2004, 54 minutes, color.

Screened with a short program of vintage L.A. industrial and experimental films.

This screening has been co-organized with Jake Perlin, Film Curator at the Brooklyn Academy of Music.

Once the whitest city in America, Los Angeles is now the most multicultural city in the history of the world. Once an empty, bucolic space, L.A. is now a disorienting megalopolis. Yet the city's cultural transformation has gone largely overlooked by the media, the movies, and even by many of the city's residents themselves. The entertainment industry continues to churn out counterfeit and outmoded images of L.A. while ignoring the many new stories emerging from the city's increasingly diverse population.

The issues explored in *LOS ANGELES NOW* are relevant well beyond the borders of the city. Many agree that Los Angeles serves as a diagnostic for other urban centers. Cities from Hartford to Las Vegas inevitably face the influx of immigrants, the cultural confrontations, and the urban sprawl. If the future were a place, Los Angeles would be it. *LOS ANGELES NOW* provides a much-needed starting point for imagining our American future.

–Tuesday, August 30 at 7:30.

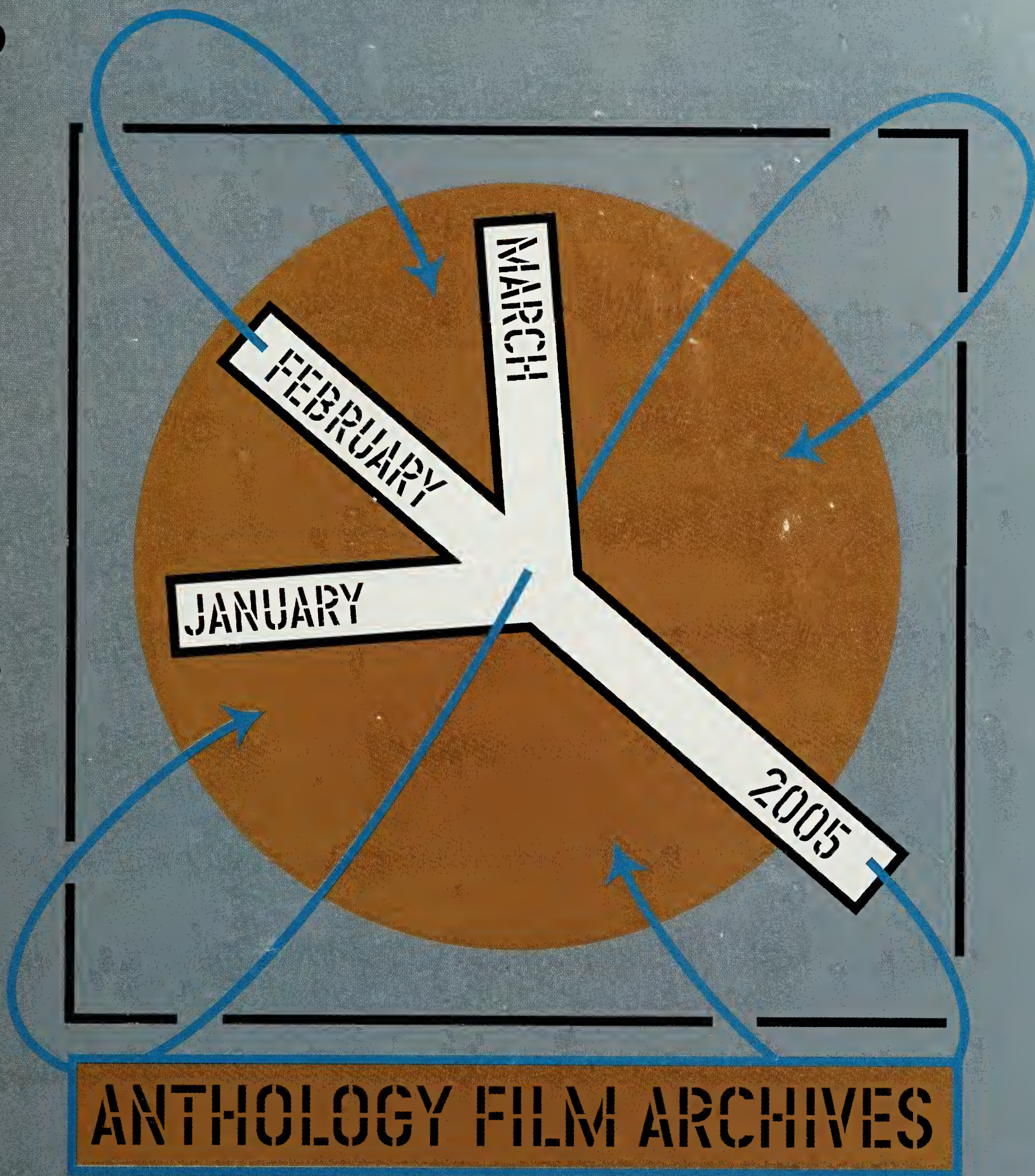
Bartolomeo Pietromarchi

TRANS:IT – THE DOCUMENTARY CYCLE (THE INVISIBLE COMMUNITY; RUINS FOR THE FUTURE; FLUID CITIES)

2003/2004, 126 minutes, color.

The three-year project *TRANS:IT* consisted of field research and result synthesis conducted in three phases and then developed and translated into a cycle of three documentaries. The documentaries were intended as both tools for critical analysis and as a means of curating the process, given that video is a medium ideally adapted to the fluidity of the themes analyzed. Artistic and curatorial practices were not considered as products but rather as processes within which the film medium was used to restore and display material not primarily intended for exhibition. The documentaries include interviews with curators, architects and critics and present works of art and interventions, described by the artists themselves. The first phase took place in France, Italy and the Netherlands (*THE INVISIBLE COMMUNITY*, 2003); the second in Germany, Bulgaria, Romania and Serbia (*RUINS FOR THE FUTURE*, 2004); and the third in Greece, Cyprus and Turkey (*FLUID CITIES*, 2004).

–Tuesday, September 27 at 7:30.



32 SECOND AVENUE
NEW YORK CITY

STOREFRONT FILMS

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These films are being shown together for only the second time in the US. Storefront Films uniquely serves the general public by providing the only New York City venue that regularly engages film's relationship to architecture and the built environment.

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BORDER FILMS

Selected by Raúl Cárdenas of Torolab, Tijuana, Mexico

Founded in 1997 under the direction of Raúl Cárdenas Osuna (Mazatlán, 1969), Torolab is a spatial and contextual research laboratory located in Tijuana. It specializes in the design and construction of projects in marginal areas of the city, fostering interaction between diverse artistic languages.

The screening will be presented in conjunction with an installation by Torolab at Storefront, on view January 11–February 19, 2005.

–Tuesday, January 25 at 7:30.

Frederick Wiseman

CANAL ZONE

1977, 174 minutes, 16mm.

CANAL ZONE is about the people who live and work in the Panama Canal Zone and shows both the operation of the Canal and the various governmental agencies – business, military, and civilian – related to the functioning of the Canal and the lives of the Americans in the zone. The film includes sequences of ships in transit, the work of special canal pilots, aspects of the civil government, work of the military, and the social, religious and recreational life of the Zonians.

–Tuesday, February 22 at 7:30.



CANAL ZONE

17 SHORT FILMS BY YVES KLEIN

1953–1962, 81 minutes, 16mm and 35mm, b&w/color, silent. Courtesy of the Yves Klein Archives/Collections du Musée national d'art moderne/Centre Pompidou.

Yves Klein (1928–1962) was not a director, but during his practice, he asked professionals from the Gaumont Studio in Paris to shoot some of his performances and ephemeral pieces. These films have been recently restored for the Yves Klein Archives by the Pompidou Center in Paris.

Footage includes:

YK practices Judo in Japan / YK working on his murals for the Gelsenkirchen Opera / "Anthropométries of the Blue Period" performance at Galerie de France / "Dimanche 27 Novembre" edition of the newspaper / YK producing anthropometries with a model / YK testing the Air Roof / Presentation of the Air Architecture project during the show "Antagonisms 2" / "Yves Klein: Propositions Monochromes" exhibitions at C. Allendy and I. Clert galleries / Exhibition of the Void at Iris Clert Gallery / Opening of the Gelsenkirchen Opera / Sponge Reliefs / "Monochrome and Fire" show in Krefeld, Prototype of the Fire Column and Wall / YK producing Fire Paintings / Wedding of Rotraut Uecker and YK / Studio/Apartment of YK

Organized in conjunction with the Storefront exhibition:

YVES KLEIN: AIR ARCHITECTURE

Curated by François Perrin: March 1–April 9, 2005

–Tuesday, March 22 at 7:30.



CROSSROADS (cont'd)

LEANN BARTOK

SKYWORKS: RED MILE (1973, 10 minutes, sound);

SKYWORKS: WIND AND FIRE (1975, 8 minutes, silent);

SKYWORKS: THREE MILE DROP (1976); FILM PAINTING (1977).

Total time: ca. 90 minutes.

—Saturday, April 23 at 6:00.

PAUL SHARITS & PAUL GLABICKI

Sharits: EPISODIC GENERATION (1978, 30 minutes, sound, color). Sound

created in Pittsburgh in 1973 at the Computer Science Center, Carnegie-Mellon University.

Glabicki: DIAGRAM FILM (1978, 14 minutes, sound); FIVE IMPROVI-

SATIONS (1979, 4 min., sound). Abstract animator Glabicki evokes the origins of cinema.

Total time: ca. 50 minutes.

—Saturday, April 23 at 8:00. In person: Paul Glabicki.

TONY BUBA

J. ROY'S NEW AND USED FURNITURE (1972, 13 minutes, sound);

BETTY'S CORNER CAFÉ (1977, 12 minutes, sound);

SWEET SAL (1979, 25 minutes, sound);

MILL HUNK HERALD (1980, 13 minutes, sound);

WASHING WALLS WITH MRS. G. (1981, 5 minutes, sound)

—Sunday, April 24 at 6:00.

SHEILA CHAMOVITZ

SKOKIE: RIGHTS OR WRONG (1979/87, 30 minutes, sound);

MURRAY AVENUE (1980-83, 30 minutes, sound).

Total time: ca. 60 minutes.

—Sunday, April 24 at 8:00.

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Harun Farocki

IMAGES OF THE WORLD & THE INSCRIPTION OF WAR

1989, 75 minutes, color/b&w.

During a routine surveillance operation in 1944, an Allied aircraft took topographic photographs of Poland in an attempt to locate industrial complexes that could potentially serve as bombing targets. The Allied forces' myopic search for targets that would effectively reduce the German's military potency, ostensibly precluded their ability to recognize the aerial survey they had conducted of the Auschwitz concentration camp. It would only be decades later that the implicit meaning of these images would be recognized, long after the tragic reality of the Nazi death camps had been exposed. The techniques employed in the act of observation, and the significance of the act itself are central to Farocki's sensitive and astute meditation on vision, recognition and representation.

—Tuesday, April 26 at 7:30.

Jean-Luc Godard

ALPHAVILLE

1965, 99 minutes, b&w.

A cockeyed fusion of science fiction, pulp characters, and surrealist poetry, Godard's irreverent journey to the mysterious Alphaville remains one of the least conventional films of all time. Eddie Constantine stars as intergalactic hero Lemmy Caution, on a mission to kill the inventor of fascist computer Alpha 60.

—Tuesday, May 31 at 7:30.



Werner Herzog

LESSONS OF DARKNESS

1992, 50 minutes, color.

LESSONS OF DARKNESS presents a portrait of post-Gulf War Kuwait as a documentary about an alien planet. The war-torn landscape is breathtakingly depicted as a world in the midst of a beautiful and violent apocalypse. Lakes of oil and fields of fire are calmly portrayed as the scars of war in this fantastic terrain. Herzog's melancholy voiceover, coupled with a soundtrack by Mahler, Wagner and Verdi, suggests that the film's subject has less of the exotic qualities of another world and more of the strangeness of our own perception.

—Tuesday, June 28 at 7:30.

Anthology Film Archives and the Storefront for Art and Architecture will continue this special presentation of LESSONS OF DARKNESS over the weekend of July 1-3.

—Friday, July 1 at 7:00, 8:30 & 10:00.

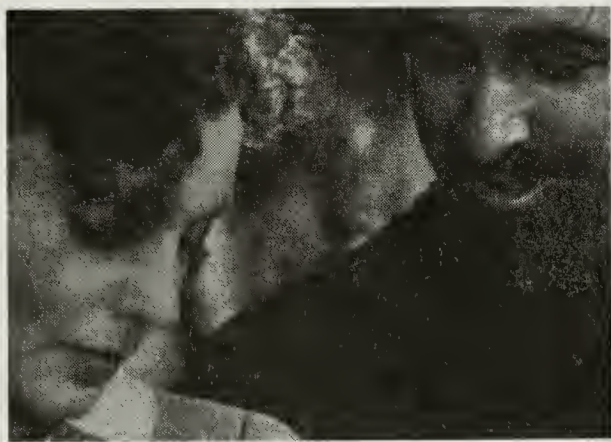
Saturday, July 2 & Sun, July 3 at 3:30, 5:00, 6:30, 8:00 & 9:30.

OCTOBER NOVEMBER DECEMBER
2005



ANTHOLOGY FILM ARCHIVES

32 SECOND AVE NEW YORK



GOETHE-INSTITUT NEW YORK PRESENTS

As a new monthly series, Anthology is presenting one film a month from the film catalogue of the Goethe-Institut New York. Expect to see hard-to-find classics, lost gems, and under-seen popular cinema. All prints are 16mm. Special thanks to Natascha Bodemann, Juliane Wanckel and Lee Grice.

Krzysztof Zanussi IMPERATIVE

1981, 100 minutes, 16mm, color/b&w. In German with English subtitles.

Augustin, a young mathematician, damages his relationship by accusing his girlfriend of being too materialistic. With the arrogance of a scientist, he believes he can reduce the ways of the world to a calculable relationship between cause and effect. An introspective man, he wonders about the definition of freedom in a permissive society and about proof of God's existence. He ends up desecrating an Orthodox church. Taken into psychiatric care, he chops off one of his fingers out of guilt. Following this act of atonement for the grave offense of doubting God, he can now return to the normality of everyday life with his girlfriend.

-Thursday, October 13 at 8:00

Detlev Sierck/Douglas Sirk LA HABANERA

1937, 100 minutes, 16mm, b&w. In German with English subtitles.

Swedish Astrée Sternhjelm visits Puerto Rico on a cruise ship and falls in love with the island and its music. She ends up in the arms of rich landowner Don Pedro de Avila. Ten years later, wedlock has turned into a golden cage. The homesick Swede sings sad Nordic songs to her child. When her childhood friend Dr. Sven Nagel comes to investigate a vicious fever raging on the island, all her pent-up hatred for her husband and his island breaks out. Don Pedro, afraid that his fruit exports will suffer, tries to prevent the epidemic from becoming public knowledge. After he orders his assistants to destroy the newly developed anti-serum, he himself is stricken by the fever...

-Thursday, November 10 at 8:00.

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The following films have been selected by the artist Marko Lulic. All of the films address, albeit in different ways, the failings of modernism and modernization – a theme that runs through Lulic's own work. Lulic will present an exhibition of his recent sculpture and video at Storefront for Art and Architecture in November 2005.

Zelimir Zilnik

RANI RADOVI / EARLY WORKS

1969, 87 minutes, b&w.

Zilnik's first feature film is part of the largely underappreciated "Black Wave" movement of the late 60s. EARLY WORKS examines the necessity and the cost of freedom of expression as it follows a girl's quest to take control of her own life. Daring in both its formal qualities and political assertions, the film was originally banned in its native Yugoslavia. Shortly after its banishment, it went on to capture the prestigious Golden Bear at the 1969 Berlin Film Festival.

-Tuesday, October 18 at 7:30.

Claude Faraldo THEMROC

1972, 100 minutes, color.

Among the many films that investigate the dehumanizing qualities of modernization, few go so far as THEMROC to present the opposite extreme, a return to a state of bestial primitivism. A worker's dismissal and subsequent mental breakdown lead to a surreal progression of events in which the title character (Michel Piccoli) communicates with grunts and is driven by pleasures of the flesh. As urban anarchy ensues, this brutal, satirical vision is unrelenting in both its ridicule and its ridiculousness.

-Tuesday, November 29 at 7:30.

Dino Risi DIRTY WEEKEND

1973, 105 minutes, color.

Three anarchistic bank robbers kidnap an industrialist (Marcello Mastroianni) and his mistress to cover their getaway. While they take refuge in a Tuscan villa and await their ransom, they indulge in philosophical musings, suffer crises of conscience and debate opposing world views.

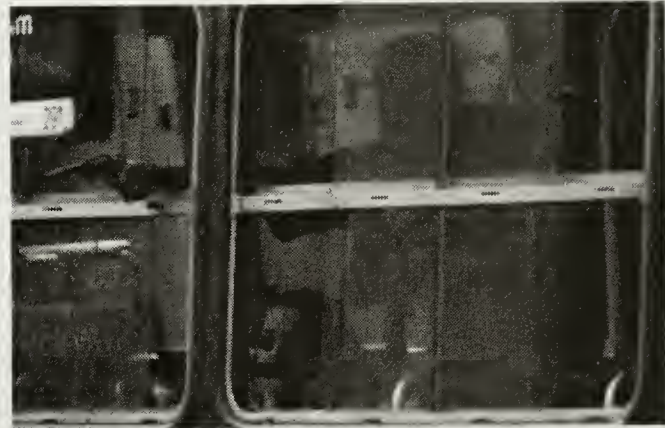
-Tuesday, December 20 at 7:30.

7th

SERIES-OCTOBER/ONGOING



Gray Nicol **DUCK CALLING**



BUS 174/ÔNIBUS 174

NEW ZEALAND, CONT.

Darcy Lange **RUATORIA PART 2/SHEARING PE-KAMA** (1974, 9 min, video)

Gray Nicol **DUCK CALLING** (1978, 4 min, video)

Andrew Drummond **NGAURANGA SET. 20 DIRECTIONS IN AN ENCLOSURE** (1978, 6 min, video)

Ted Nia **[NEW DIRECTIONS IN NZ MUSIC OCTOBER-NOVEMBER 1979. FROM SCRATCH – DRUMWHEEL]** (1979, 13 min, video)

Bruce Barber **WHATIPU BEACH PERFORMANCE** (1973, 9 min, Super-8mm)

Total running time: ca. 65 minutes.

-Sunday, October 14 at 5:00.

PROGRAM 4:

SCRATCHING THE SURFACE: EXPERIMENTS IN NEW ZEALAND ANIMATION AFTER LEN LYE

In 2007 Len Lye stands as the pioneer, inspiration and point of reference for animation in New Zealand. While the influence of Lye's film work remains undisputed, **SCRATCHING THE SURFACE** reveals a handful of New Zealand animators with independent visions. All films are presented on Beta. Original formats are noted for each title.

John Henry **STRATUS (from IMAGES)** (1976, 10 min, video)

STRATUS is one-third of a three-part videotape of elaborate abstract patterns with a jazz fusion soundtrack by Billy Cobham.

Lissa Mitchell/Pictorial Research Group **BOWL ME OVER** (1995, 6 min, 16mm)

A mini-epic South Island travelogue/road movie and homage to artists Colin McCahon, Mina Arndt and Rita Angus, by Wellington film maker Lissa Mitchell.

Chris Knox **NOTHING'S GOING TO HAPPEN** (1981, 4 min, 16mm)

Alternative music icon Chris Knox creates a piece of stop-motion absurdism in this music video for his band Tall Dwarfs.

Chris Knox **PHIL'S DISEASE DAY 1** (1981, 2 min, 16mm)
"I've got these pains..." Here Knox animates a stream of consciousness for the song **PHIL'S DISEASE DAY 1**.

Lisa Reihana **WOG FEATURES** (1990, 7 min, 16mm)
"WOG FEATURES uses animation and live action to address racism in culture and gender... This politicised look at culture is almost on the edge of profanity." —Lisa Reihana

Douglas Bagnall/Pictorial Research Group **THE FIRST FILM** (1992, 3 min, Super-8mm)

A soundtrack of crashing noise, bells, and distortion provides the background for streams of mosaic patterns that form and decay in startling succession.

STOREFRONT FILMS PRESENTS: O MORRO

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Screenings are \$5 to Storefront members & \$8 to the general public. To make reservations please rsvp to: rsvp@storefrontnews.org. For more info, or to become a member of Storefront, please visit www.storefrontnews.org.

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O MORRO (the hill) is a monthly series of films followed by conversations intended to raise questions regarding representations of the favela in Brazilian film and architecture. This program is guest curated by Daniel Perlin, a sound designer and artist who has worked on numerous Brazilian documentary and narrative films and artworks. He holds a Masters in Portuguese and Brazilian Studies from Brown University, as well as from NYU's Interactive Telecommunications Program. Panelists will include prominent filmmakers, scholars, authors and architects. Program and panelists subject to change; please visit www.storefrontnews.org for updates.

PROGRAM 1:

Joaquim Pedro de Andrade, Leon Hirszman, Miguel Borges, Carlos Diegues & Marcos Farias

FAVELA FIVE TIMES/CINCO VEZES FAVELA

1961, 92 minutes, 16mm.

Its five episodes, directed by many of the most prominent figures in Brazilian cinema, were produced by the Center for Popular Culture of the National Students' Union, whose mission was to create links with and within the working class.

PANELISTS TBA.

-Tuesday, October 23 at 7:30.

PROGRAM 2:

Joao Salles & Kátia Lund

NEWS FROM A PERSONAL WAR/NOTÍCIAS DE UMA GUERRA PARTICULAR

1999, 57 minutes, video.

Glenn Standring **LENNY MINUTE ONE** (1993, 12 min, 16mm)

"Private Eye Lenny Minute is drawn into a web of surreal intrigue after a series of murders, leading him to confront the woman of his dreams as the first swords are drawn in the war between the sexes." —Glenn Standring

May Trubuhovich **FELINE** (1997, 6 min, 16mm)

A remarkable piece of claymation, **FELINE** investigates the possibilities of changing oneself in a world where physicality and identity are fluid.

Total running time: ca. 60 minutes.

-Sunday, October 14 at 7:30.

Hailed widely as the inspiration for **CITY OF GOD**, this critical investigation into the violence and corruption that drives and is driven by the combined and uneven development in Rio's favelas is both shocking and revelatory.

CITY OF MEN/CIDADE DOS HOMENS

2002, 90 minutes (3 thirty-minute episodes), video.

After the commercial success of **CITY OF GOD**, **CITY OF MEN** was a made-for-television series shot in the favelas of Rio de Janeiro. Its stories portray everyday struggles in the modern favela, provoking debates and raising questions regarding current concepts of territory and economy.

Episode 1: Cesar Charlone **THE EMPEROR'S CROWN/A COROA DO IMPERADOR**

Episode 2: Kátia Lund & Paulo Lins **THE GUY'S BROTHER-IN-LAW/O CUNHADO DO CARA**

Episode 3: Kátia Lund & Paulo Lins **MAIL/CORREIO**
PANELISTS TBA.

-Tuesday, November 20 at 7:30.

PROGRAM 3:

José Padilha & Felipe Lacerda BUS 174/ÔNIBUS 174

2004, 122 minutes, 35mm.

The film's subject is the June 12, 2000 bus hijacking that occurred in Rio de Janeiro. Sandro do Nascimento, a young man from a poor background, bungled a robbery and ended up holding the passengers on a bus hostage for four hours. The event was caught live on television. The movie examines the incident and what life is like in the slums and favelas of Rio de Janeiro, specifically how the criminal justice system in Brazil treats its lower classes.

PANELISTS TBA.

-Tuesday, December 18 at 7:30.

